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**Images of India, by Eric Stokes**  
E. M. Forster; Indo-Anglian poetry; Gandhi;  
'Much Maligned Monsters'; the film business;  
Dumézil's mythography; Gokhale; East Indian fortunes

**What is Hinduism? by Nirad C. Chaudhuri**



*By Eugen Weber*

In Fraece, while most of its inhabitants lived on the leod or very close to it, few cared what they were about. When their numbers began to shrink and their particular personelity to wane, attention turned towards them. As "Pordre

ke its predecessors, it is a magnificent production, sumptuously illustrated and richly documented though one rather wishes it could

engaged in agriculture and  
ed out well over a quarter of  
GNP. By 1974 the rural work  
o numbered only 11 per cent

The First World War wrought few radical changes. One it did bring was the attention to usury, the liquidation of centuries, largely unappreciated. An unprecedented flow paid off the village bloodsuckers: notah, or priest, or neighbor. National relief made for rural prosperity, relative of course. The peasant's savings grew at the same rate as the prices, which is more than

There were no consolations: a world, better and more varied than the one that had produced the machines that copied the records, in which urban workers had a status (though rural electrification came late). The 1930s confirmed the relative technical backwardness of the operating needs of a family farm; and failure was imputed to the individual economy. It was not until 1944, when relative conditions in the land were immensely improved in the cities. But general conditions remained primitive. In 1944, one out of ten rural families had a house built before 1915, and ten in homes over a century old.

The rural economy now joined the market with a vengeance; and the higher productivity revealed long hidden reserves. Between 1967 and 1970 tons of cereals, fruit, and vegetables, 600,000 tons of fruit, 600,000 tons of vegetables, and 600,000 tons of cereals were produced, and the economy was destroyed to maintain prices. In 1974, 13 million hectolitres of wine, over a sixth of the harvest, had to be distilled. In 1975, 250,000 tons of cereals, 600,000 tons of fruit, and 600,000 tons of vegetables were produced. In the early 1950s, over 70 per cent of French farms owned no tractor. By 1973 the number of tractors had increased tenfold; so had the debt to modernize by peasants trying to modernize. The modernization of the debt meant that more of the wealth went to the wall, and the exodus of the rural population increased. Economists or village leaders agreed that the modernization of the rural economy and production statistics seemed to bear them out. France, no longer the world's banker, had to achieve prosperity by competing in the world market. Agriculture had to be modernized, and the economy had to be modernized. Not savings but modernization to produce for export and produce competitively, hence to modernize. Not savings but modernization to produce for export and produce competitively, hence to modernize. Not savings but modernization to produce for export and produce competitively, hence to modernize.

More important, perhaps, the nature of rural living has changed radically. There are more unmarried men in villages, more old people (many in *n* century), and fewer young. There are fewer people to help each other out in traditional ways, or to socialize. Neighbours no longer live so close together, because there are no neighbours. Clubs and associations were away for lack of members. Municipalities, as in the case of the Roman Empire, have come to be seen as simply not fulfilled. Church and school are empty out, traditional festivals are abandoned, the young no longer fill traditional functions and, anyway, no social life is left to them away. They may return for folkloric festivals which are, like regionalism (and the schools that taught it), inspired by urban intellectuals.

the joys, much-needed tidings of civilization". When he became a socialist around 1970, Mitterrand learnt to talk plausibly about the logdiles of multinational corporations and the inadequacies of Keynesian Interventionism. But he was simply drawing an idea which had been developed five or ten years earlier by Mandés-France and Michel Rocard. Indeed the comparison with Mandés is damning: an innovative thinker apposed to a mediocre one.

Yet Mandés is in the wilderness

The value of this book is that it shows the politician at work: it is a piece of discourse. Political discourse is the way a leader talks to his followers, presents social and economic problems in language

His earliest articles show a sense of history and an age of twenty-one. He describes the Anschluss as a victory for Wagner over Mozart. This seems precious, but, during his wartime captivity in Germany, he wrote a long and thoughtful book. Napoleon's German campaigns: their glory contrasts with his misery and the Second World War becomes part of the long German-German struggle. Already Mitterrand has a sense that French history from the seventeenth century to the present formed a block and that it was a life. The Communards and Louis XIV were not dead, they could be resurrected to explain the Resistance. During his 1974 campaign, Mitterrand did not mention the Gestapo, the multinational, the Gestapo. Richelieu had razed the fortified towns of southern France. He was to give the electorate to see the left's innovations: a continuation of the French past.

Literature could be used in the same way. In 1964 Mitterrand quoted long chunks of Racine and Corneille in a parliamentary debate about atomic weapons. French intellectuals probably knew as little about *Andromaque* as about nuclear submarines, but *Andromaque* at least was familiar. They agreed that a man who could discuss the one was competent to judge the other. To Mitterrand Racine and Corneille were not primarily great writers; they were allies in his battle against de Gaulle.

*She cannot now regard herself  
as portraiture but  
only through this window  
open on a landscape  
ruined to its essence  
drying slowly, starched  
and hung there like  
her husband smiling  
at himself, while distantly  
the ruin of course  
still falls as it should  
which is not on them.*

Mitterrand's appeals to literature are often surprising. The Catholic writers Bernanos, Blain and Péguy are all mentioned in this book. (Claude Roy claims that the first article Mitterrand ever wrote was on François Mauriac. It is not reprinted in *Politique*, which is a pity; it might be more revealing than the endless parliamentary speeches.) Péguy's contempt for money is clearly one of the influences on Mitterrand's socialism. During the 1930's, when he had issued an extraordinary distributivist treatise, "the power of money," he wrote that corruption was the

## John Mole

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corridor, money that buys, money that kills, that oppresses, that destroys man's very being". One can only wonder what orthodox Marxist like Popper or Chevenement thought of the "pegy" language. Mitterrand, who has brought up a Catholic, claims that socialism continues the Catholic opposition to capitalism, although this opposition has actually been as much right as left-wing.

The main thrust of Mitterrand's references is, of course, to the republican tradition, especially to Camille and Ferry. Once more his rhinoceros is not always fortunate. Jules Ferry, who began the Indo-China conquest, is resurrected to defend the French presence in Algeria. But in the 1950s Mitterrand invokes the republican values of liberty and equality in order to attack the Gaullists. He reconstructs French history as a struggle between monarchs and democrats. The left has inherited the great Revolution and the shared uprisings of the nineteenth century. Mitterrand intends to spend his retirement writing a book about the 1848 revolution. He also admires the Romantic writers who supported democracy and whose rhetoric has influenced his own prose.

This jumble of themes often degenerates into a sentimental, morose verbiage and I am the candidate of the united left, the generous left, the eternal left, which, before me and after me, has and will incarnate the values of the French people. Yet his historical sense is genuine and he is shared by many French people of his generation. It is fashionable nowadays to compare Mitterrand with Blum but in fact the two men are very different. Blum, more in a sophisticated Parisian milieu and less in a sophisticated avant-garde Revue Blanche, where Debussy was music critic and the illustrations were done by painters like Bonnard and Vuillard. Mitterrand is a provincial who slows no sign of having read Philippe Sollers or Jacques Lacan. His culture is old-fashioned and belongs to the Third Republic, although not to the milieu of the Revue Blanche. He harks back to the schoolteachers of the post-Dreyfus years, to the busts of Marianne and the speeches of rural schoolmasters and the speeches of the Third Republic, to the eternally of repetition. In his text-books Colbert became a prudent wealth equalizer, an overbearing Louis XIV, Molière was an apostle of democratic common sense who mocked upper-class extravagance.

This is the stuff of Mitterrand's discourse and, although it seems unpromising material for a socialist in the 1970s, it has served him in such of his campaigns. By reasserting executive power and flaunting his personal rule as Gaullist, he has freshened Mitterrand's republicanism. When de Gaulle introduced direct election of the president in 1962, Mitterrand resigned to be elected directly by the French people. He has been elected to the last presidential election, and the eternal left were not so prominent as they seemed: de Gaulle had modernized them. In the past few years they have grown ever more important. Mitterrand is no orthodox socialist. If he has ever read Marx, he is keeping it a closely guarded secret; there is scant room for Marx in *Politique*. Yet an orthodox socialist might have been successful in co-opting with the Communists. The right talks much about collectivism and dictatorship but French voters are less convinced. The Communists may be far from having discarded the one-party state but Mitterrand incarnates the Third Republic and not the fatherly role in the Fourth.

It is impossible to cast him as a distrust of authority, one who talks convincingly of authoritarianism and outgroup. Mitterrand expresses the "provinces", traditional, central government that intervenes only in a crisis.

Twenty years ago this would have been strange, for a quick of history, it has become modern. The Socialist Party is reacting against the central government of French life and it wishes to balance planning.

Portrait: ILLUSTRATION: 12p. Annapolis, Md. (AP) — Mitterrand, 57, was elected president of France on May 10, 1974, after a runoff election against Valéry Giscard d'Estaing. Mitterrand, a member of the French Communist Party, was elected on a platform of social reform and economic development. He was elected on a platform of social reform and economic development. He was elected on a platform of social reform and economic development.

and nationalizations with grassroots participation. Mitterrand does not, of course, have the same vision of socialism as his young militants, but he can talk their language.

Even his Catholic background helps him. The war between the village schoolmaster and the village priest is finally over in France and there are many Catholics in the Socialist Party. To please the Socialist Party, Mitterrand invokes Emmanuel Mounier, whose philosophy of Personalism may well have influenced Mitterrand and certainly offers it a historical respectability. Significantly, Mitterrand stresses rather than in factories. He seems to dislike cities for he often calls them "inhuman". He has little experience of industry — which seems yet another odd trait in a socialist leader — and he is deeply attached to the old rural France. He keeps reminding us that he is the member of parliament for the Nièvre, a region of small towns and farms.

The conclusion to be drawn from all this goes beyond Mitterrand himself. If he has been able to parlay the rhetoric of the Third Republic into a contemporary socialist discourse, it is because French people are troubled by the economic and social changes which have taken place since the 1950s. French society has been anything but static and the Socialist Party owes its success to the increase in industrialization and urbanization. Yet, even as it demands reforms, they are resented by the past. Mitterrand incarnates a familiar France and he convinces his listeners that it will still be there with Blum but with de Gaulle and Pompidou, in whom he owes his political education. He is a Frenchman through and through, a Frenchman using the language of traditional nationalism. His tools and his people, like Mitterrand's, were Catholics, and at Bazoilles the surrender and loathed the Germans.

The parallels between Mitterrand and Pompidou are even closer. Pompidou's culture was historical and literary. He came from the rural Auvergne and he was shaped by the school of the Third Republic. He taught classics, published an anthology of French poetry and wanted to create a Baudelaire museum. During his presidency industrial growth was even more rapid than under de Gaulle's. There is a continuity between Mitterrand and Pompidou which emerges beyond all political squabbles. During Pompidou's last illness, Mitterrand refused to make the illness an issue, as he could and perhaps should have done. He allowed Pompidou to remain in office while his powers were falling, because he respected Pompidou's stubbornness. He was dining at the Brasserie Lipp when he received the news of Pompidou's death and his first thought was of the death of Pompidou's illness and sense of privacy. Mitterrand was a pleasant man in outlook and Mitterrand could admit: they were of the same generation and the same France.

Certainly the next generation of French leaders, whether of the right or the left, will be different and will use a new brand of discourse. Mitterrand, for example, talks and writes like a literary socialist. Unlike Mitterrand, he shows that he understands the difference between the left and the right and he offers to explain it to his followers. His generation is post-war in outlook and trained in the Ecole Nationale d'Administration. For them, as for most young French people, history begins with the Industrial Revolution of the 1950s, while the Communists as a remote as Charles de Gaulle. The main thrust of their discourse is not to the past but to the future. They are not to create contexts but to society can be organized in a coherent manner. The right talks much about the education system but encourages the change in political discourse. The standard of writing in French is dropping in the schools and the literary culture is vanishing. More economists are being taught while business studies are flourishing at the universities. The present round of reforms is supposed to encourage a more practical brand of education, which will lead directly to jobs in industry or government. In the long run, the evolution to more important than the results of the forthcoming elections. There are not likely to be many more Mitterrands in the future.

Portrait: ILLUSTRATION: 12p. Annapolis, Md. (AP) — Mitterrand, 57, was elected president of France on May 10, 1974, after a runoff election against Valéry Giscard d'Estaing. Mitterrand, a member of the French Communist Party, was elected on a platform of social reform and economic development. He was elected on a platform of social reform and economic development. He was elected on a platform of social reform and economic development.



"The Skeleton Douce" first of the Silly Symphonies; an illustration from The Walt Disney Biography.

## The Mouse that roared

By Robert Melville

BOB THOMAS:  
The Walt Disney Biography  
304pp. New English Library. £9.50.

A committee probably spent several hours poring over colour photographs of Disney before choosing a title for this biography. They were evidently pleased with their choice: it is repeated on the back of the dust jacket, and a cut-out of the head and shoulders (leaving the front of the head) is on the back of the book. It is Disney the head of the head, and I seem to hear him bawling from the back of my head. "The head of the head" is OK. In the organization and goal of the book, it is not clever to give me a PR smile with a perfect row of white teeth, fully exposed. My product has had a viewing public of hundreds of millions. How many of them do you suppose how toothy we look to you? You're doing a tooth-paste ad. And what about the two ends of my public? Infants and geriatrics only have gums.

If he had been around, he might have considered the photograph on page 261, taken in London. He is standing in the entrance to Disney Street, S.E., and looking at the thing outside the picture. The head is tilted upwards; his lips are parted and his teeth are not on view. It is not a smile for the camera. He is interested and a bit bewildered. He is looking at the photograph of his head, which he is looking at. He is looking at the photograph of his head, which he is looking at.

Bob Thomas is in the tricky business of writing authorized show-biz biographies and does a first-rate job. One might have supposed him to be a member of the Disney Organization if he had not already "done" Harry Cohn, Irving Thalberg, David O. Selznick and treats Disney as the supreme master of family entertainment and treats him to some inside information which indicates that his own family, his own life, for instance, his fifty-year-old son, who is his only child, would not be so much a member of the Disney Organization as he is. He is a member of the Disney Organization, and he is a member of the Disney Organization. He is a member of the Disney Organization, and he is a member of the Disney Organization.

Animated cartoons had secured a small but regular part in cinema programmes several years before Disney got his break in 1926 with Oswald the Lucky Rabbit, a series sold to Universal Pictures by an in-between man named Charles Mintz. It was in competition with

tried favourites like the Katzenjammer Kids, Krazy Kat, Mutt and Jeff and Felix the Cat, but it pleased the public and it was a sign of its popularity that offers came in for the use of Oswald as a merchandising device. The first was for a candy button made by the Philadelphia Badge Company and an Oswald Special Set produced by the Universal Tag and Novelty Company.

Disney needed the publicity, so made no charge for the Oswald offshoots, but royalties on the sale of novelties connected with subsequent production made an enormous contribution to his income. One of the most famous by-products was the combskin hat which became a fashion following his Ducky Duckett TV series: the wholesale price of skins rose by a thousand per cent. When the supply gave out the hat-makers used anything from ostrich millin hats were sold. (Qualitative judgments tend to stand for value judgments in Thomas's text.)

Luck ran out for Disney when it came to signing a contract for a second series of Oswald. He found that the copyright in the original contract and that Oswald himself had been sold to a third party. He had to start again, and he had to start again. He had to start again, and he had to start again. He had to start again, and he had to start again. He had to start again, and he had to start again.

In his search for smoothly flowing movement, Disney had studied Muybridge's photographic documentation of human and animal motion, but an immense number of drawings had to be done to eliminate the jerkiness and twitches. He had many as seven hundred a day. The first two Mickey Mouse cartoons, but Disney gambled on another that would be the first animated cartoon with synchronized sound.

It was only a couple of years when Al Jolson opened his mouth on the screen and the singing came out of it, and Disney had to solve several technical problems before the synchronized music was perfectly synchronized. The result was a new kind of magic, a symphony of dancing, singing, and a range of living creatures. The first of the sound cartoons was *Steamboat Willie* (a caricature of Buster Keaton's *Steamboat Bill*); it was also the first short film to be a bigger attraction than the main feature, and it was the first of Mickey Mouse to appear in picture-house foyers.

The money pouring in from the worldwide success of Mickey Mouse enabled Disney to enlarge his organization and start a new series of cartoons called Silly Symphonies. The first of these was *The Skeleton Dance*, animated to Grieg's *March of the Dwarfs*. The subject seemed to have particularly appealed to

Iwerks, for although there were many animators on the staff, Iwerks was the one who had the most influence on the style of the cartoons. He was the one who had the most influence on the style of the cartoons. He was the one who had the most influence on the style of the cartoons. He was the one who had the most influence on the style of the cartoons.

By 1933 Disney was still in with *The Three Little Pigs* and *The Tortoise and the Hare*, which were the most successful cartoons of the time. He was still in with *The Three Little Pigs* and *The Tortoise and the Hare*, which were the most successful cartoons of the time. He was still in with *The Three Little Pigs* and *The Tortoise and the Hare*, which were the most successful cartoons of the time.

Disney's success was due to his ability to create a world of his own. He was able to create a world of his own. He was able to create a world of his own. He was able to create a world of his own. He was able to create a world of his own. He was able to create a world of his own.

The first feature-length cartoon was *Snow White and the Seven Dwarfs*. It was a huge success, and it was a huge success. It was a huge success, and it was a huge success. It was a huge success, and it was a huge success. It was a huge success, and it was a huge success.

*Snow White* was made in which brings Thomas's book a twelfth chapter, but the next two chapters cover thirty years of ever-expanding animation. He describes the work of the animators, the work of the animators, the work of the animators. He describes the work of the animators, the work of the animators, the work of the animators.

Disney's success was due to his ability to create a world of his own. He was able to create a world of his own. He was able to create a world of his own. He was able to create a world of his own. He was able to create a world of his own.

## FICTION

### The poet and the emperor

By Oswyn Murray

HERMANN BROCH:  
The Death of Virgil

Translated by Jean Starr Untermeyer  
493pp. Routledge. £6.50.

The Virgil whose death is the subject of Hermann Broch's famous novel is not the Roman Virgil, born in 70 BC; but the Virgil born 2,000 years later on October 15, 1930, in the village of the Poets, or 1930 as it is now called. The millennium of the poet's birth occurred, it might seem, at a turning point in European history, as men sought to come to terms with the political situation and the new Virgil was to be the symbol of a new synthesis of politics and humanism. It is perhaps far too common that his birthday was celebrated especially in Germany and Italy. Many of these celebrations were, however, enough — *The Bookkeepers of Trento* to Virgil the Immortal Master is the title of one pamphlet; and some were even useful: Smbadit's Italian state addition of the poet, one of the most attractive ever printed, was the best text for the next forty years.

Seven years later another millennium provoked a more overtly political response: the rebirth of Augustus in 1937 was the occasion for propaganda as sickening as the propaganda at the Berlin Olympics a year earlier. Nothing useful-known to me survives from these celebrations, except the "Augustan Exhibition of Reminiscences" which is still being held in Mussolini's exhibition centre on the outskirts of Rome — a collection of casts and models of Roman antiquities which remains potentially the best teaching museum in the world.

In the light of these Augustan renewals, the choice of Virgil to act as symbol of what for Broch were the political problems of art, the relations between culture, politics and the artist — was almost inevitable. It may be that the

millennium of the 1930s had a deeper effect on him, for his own theory of history was hitherto at any rate. It is clear that the political situation of the age combined with his philosophy, if it did not cause it. Broch believed that history moved in cycles of 2,000 years; his own age stood on the boundary between "the no longer and the not yet", where man was condemned to being (in the formulation of his first novel) a "sleepwalker". In *The Death of Virgil* the emperor and the poet represent the two poles of consciousness; or rather Virgil, as he has dying, moves from the Augustan "no longer" towards the "not yet" which is Christianity; 2,000 years later the process repeats itself in and through the novel, with Hermann Broch as the new Virgil. The metaphysical dimension was present from the beginning: the novel started as a projected talk for Austrian radio in 1936 on "Literature at the end of a cultural epoch", which for bureaucratic reasons turned into a short story, "Virgil's Homecoming". That Virgil novel of fifteen pages contains almost the whole message of the 500-page novel which eventually appeared in 1947, which eventually appeared in 1947, which eventually appeared in 1947.

Virgil's last eighteen hours are spent with his mind from Greece at the point of his death, desperately ill. The luxury of ship and palace are contrasted with the streets crowded by "the mass" or "the herd" who celebrate the emperor's return — Broch's interest in "mass psychology" is one of his less attractive intellectual features. The second "mythology", *Adagio*, is a long evocation in the third person of Virgil's consciousness as he drifts through the final moments of his life. The final section is the novel's *Adagio* must be burned. In the third section this issue is deluged in a series of conversations with his

brutish Eric as her mate. They have met in Salzburg, where the emperor had come to see the emperor's bed does not break from their joyful efforts at love-making. They take a journey to Rome. A week later, they are back in the small Lanchester town they call home. Months pass before the marriage is consummated. Eric leaves a letter of advice, thanks to Sarah's past and application. After seven years, Sarah is rewarded with a pregnancy. Complete at last, she rejects her husband's sexual overtures. The Williams's sex life is finished. From now on, Sarah says, she will have a child to love.

The child is neither bright nor beautiful. At his first school he is called "Shitty-Pants" by the other children — under his trousers is a six-year-old Virgil is still wearing nappies and plastic knickers. He is a misfit and an embarrassment. Sarah finds it impossible to love him, and tells him about the guilt she suffers. In one of the novel's most moving scenes, Sarah tries to push her son off a railway bridge as a train approaches. She does not succeed, to her immense relief.

As Walter grows older, Sarah feels more and more trapped. Her husband speaks only to the racing pigeons he breeds. She lacks both the courage and the imagination to peek her nose and leave. Her sense of responsibility is such that the idea of escape is never anything more than a tantalizing contingency. The delight she experiences when her son is given a mental job at the local Woolworth's is of a muted, short-lived kind. But then, when the little bright for anybody in Walter. Eric and Sarah exist merely, and the dreary days go by. Of the two, Eric seems the more fulfilled — he has his pigeons to look after; birds are not ambiguous creatures, as are the children. They die within months of one another. To their offspring, now twenty-seven, they have been "taken off by Jesus". He sits by his mother's corpse for days, hoping that Jesus will return her to him.

The final part of the book deals with Walter coping with life in an institution. It ends with "him achieving something like dignity. A dignity which is not a dignity, for those who are debilitated than himself. Along the way, he is made to suffer any number of indignities. People insult him, fear of him, and abuse him. Like his paternal grandmother, he is interfered with by once by a girl, and then — horribly — by an old fellow, who is a friend of his. He is made to suffer any number of indignities. People insult him, fear of him, and abuse him.

Much of Walter is brilliantly done — the mother's death, the pigeon, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon.

literary exponents Plinius and Virgil, and with Augustus himself. The journey of the *Adagio* is the central myth of the book, and the issues it raises are real enough. The ancient world unanimously believed that Virgil's poems were destined to destroy his poem were aesthetic; the work was unfinished, as the half-lives show, and Virgil was a perfectionist. It is perhaps a symptom of the modern critic's tendency to form without regard to content that he finds this explanation satisfying. Broch, with some justification, wishes to probe beneath that attitude: does it really explain the destruction of a work which clearly required only the smallest human of the poet? Another possible reason is rejected by Broch almost out of hand. Tenebris, disillusioned with the political realm of Augustus, and burnt his history of *The Death of Caesar* Augustus; but for Broch the poet has a duty to society, and Augustus the man of action is rightly proud of his achievements; therefore his social arguments for the preservation of the *Adagio* are not refuted, though they are irrelevant to the ultimate lack of poetry. Virgil has become convinced that his poetry, in concentrating on beauty and excluding grief and ugliness (a debatable point), has misled reality, and that he must turn to the future. The first clue in the face of death.

The argument, at least on the mythic level, is compelling, as the two protagonists, poet and politician, talk out each other. Suddenly Virgil gives in: he has seen that the sacrifice of his life's work is less difficult than the effort of love owed to bond on his poem to Augustus and to posterity. In a moment of spiritual insight Virgil has sensed the coming of the Christian era; and Broch writes these events 2,000 years later in giving his work to the post-war world.

The ideas in Broch's novel are powerful; it is their expression which causes disquiet: too much

As Walter grows older, Sarah feels more and more trapped. Her husband speaks only to the racing pigeons he breeds. She lacks both the courage and the imagination to peek her nose and leave. Her sense of responsibility is such that the idea of escape is never anything more than a tantalizing contingency. The delight she experiences when her son is given a mental job at the local Woolworth's is of a muted, short-lived kind. But then, when the little bright for anybody in Walter. Eric and Sarah exist merely, and the dreary days go by. Of the two, Eric seems the more fulfilled — he has his pigeons to look after; birds are not ambiguous creatures, as are the children. They die within months of one another. To their offspring, now twenty-seven, they have been "taken off by Jesus". He sits by his mother's corpse for days, hoping that Jesus will return her to him.

The final part of the book deals with Walter coping with life in an institution. It ends with "him achieving something like dignity. A dignity which is not a dignity, for those who are debilitated than himself. Along the way, he is made to suffer any number of indignities. People insult him, fear of him, and abuse him. Like his paternal grandmother, he is interfered with by once by a girl, and then — horribly — by an old fellow, who is a friend of his. He is made to suffer any number of indignities. People insult him, fear of him, and abuse him.

Much of Walter is brilliantly done — the mother's death, the pigeon, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon. The mother's death, the pigeon, the pigeon.

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## Perils and paradoxes

By Brian Vickers

ARTHUR HEISERMAN:  
The Novel Before the Novel  
Essays and Discussions about the  
Beginnings of Prose Fiction in the  
West.  
238pp. University of Chicago Press.  
£10.50.

The history of the novel is often conceived in terms of watersheds. A key work is singled out as establishing a decisive change of direction, and everything before it is assigned to oblivion. According to *Madame Bovary*, *Ulysses*, *Don Quixote* are the novels from which the novel "arises" or "changes" and before which it is old, dead, or uninteresting. Before *Madame Bovary* or *Ulysses* indeed there were not even novels, only "romances", a word which has become so debased in modern vocabulary as to be scarcely usable without apology. How the English language, unlike any other, came to assume the novel with realism and romance with fantasy, escape, and facile wish-fulfillment is a topic which Arthur Heiserman alludes to briefly, noting the ironic reversal by which *Romans*, originally meaning "a long story whose materials are traditional and therefore true, was displaced as a serious aesthetic concept in the eighteenth century by the novel. In the words of Clara Reeve to 1785, "The novel is a picture of real life and manners, and of the times in which it is written; the *Romance* is neither."

Scholars, then, may be safely allowed to study the romances, not the general reader, can ignore them. Virginia Woolf actually reads Sidney's *Arcadia* and saw in it "as the seeds of English fiction lie latent", and the preface to *Ulysses* works up the novel through the ages, from the ancient Greek *Romance* to the modern novel. The narrative pattern found in Greek *Romance* has influenced much subsequent fiction in every Western culture.

We read the great *Romances* writers, but we do not read their models and heroes. Behind Sidney's *Arcadia* is the Greek *Romance*, above all the *Argonautica* of Apollonius Rhodius, the *Metamorphoses* of Ovid, and the *Golden Age* of the *Argonauts*. The fragments of the *Argonautica* are the only Greek *Romance* we have. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

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Heiserman offers some important observations on the theory of the novel. He points out that the novel is a genre which has been defined in a variety of ways. He points out that the novel is a genre which has been defined in a variety of ways. He points out that the novel is a genre which has been defined in a variety of ways.

sense a complete work and will be a lasting monument to its author.

The time-span it covers is from the third century BC to the fourth AD. We begin with Xenophon's *Cyropaedia*, a quasi-historical work on the education of the emperor Cyrus which includes a long romance sequence designed to give a fictional illustration of a didactic thesis (a genre which Xenophon has christened "apologue"). The exemplary intent was always a major aspect of *Romance*, for the behaviour of the heroes and heroines was a model to be imitated, the writer's task being, in Sidney's words, "to bestow a Cyrus upon the world to make many Cyruses"—so Charles I in prison copied out Pamela's prayer from prison scene in the *Argonautica* much to Milton's disgust. At the end of the genre in the fourth century, we find a number of similar works in which the exemplary quality has been split off from the integrated narrative to form "Aristologies" or "bouleutic" accounts of the marvellous deeds and opinions of extraordinary men, such as the apocryphal Acts of Paul, the *Romances* of Clement, the story of the siege of Apollonia, and the *Life of Alexander*. In these works of the fourth century, as with Apollonius, the hero is on the verge of becoming a figure of the past, a figure of the past, a figure of the past.

The history proper begins with the *Argonautica* of Apollonius Rhodius (third century BC), the first minor epic about the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

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Yet that is the end result, the closure of the text; in between are seductions, rescues, separations, and a series of apparent deaths followed by miraculous resurrections, and above all paradoxes. Contrary to the *Argonautica*, the *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

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position, then it is essential to follow the author's chosen structure, and pinpoints to re-narrate the *Argonautica* in a way that is not a simple gloss, but a new narrative. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

On several occasions the author identifies the material ingredients of *Romance*, making a list which includes "like a primitive glossary" of the elements of the genre. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

One of the novel features of this book is that, sandwiched between the chapters of exposition, comes a chapter of detail, a chapter of detail, a chapter of detail. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

## Dreaming heroes

By Anna Baldwin

ANNE WILSON:  
Traditional Romance and Tale  
116pp. Cambridge: D. S. Brewer.  
£5.

Anne Wilson has in *Traditional Romance and Tale* attempted to discover how we should approach the stories in order to see them in their own right. The stories are all in some way connected with the *Argonautica* of Apollonius Rhodius. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

The book therefore takes the mythic hero and the hero of the novel. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

hers of Odysseus's crew, but his fear of women's deception is what?

In fact one is forced to find application of these ideas to the technique to anything but the tales. *Ulysses* and the *Argonautica*, for example, are simply traditional. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

The most successful part of the book, then, is the chapter on the *Argonautica*. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

## The recovery of Greek

By Hugh Lloyd-Jones

ROBERTO WEISS:  
Medieval and Humanistic Greek  
322pp. Padua: Autentico. L18,000.

At the time of his lamented death, at sixty-three, in 1963, Roberto Weiss was planning a collection of essays among his essays which bore on the question of the knowledge of Greek in western Europe during the Middle Ages, particularly the later Middle Ages and the early Renaissance. The material he had collected was passed by his widow to his London colleagues, who now publish it, together with a list of the author's publications and two good indexes. Fourteen of the essays are in Italian, five in English; two of the former, on the history of Greek studies at the Papal Curia during the late thirteenth and the fourteenth centuries and on the study of Greek in Florence, have not appeared before.

There is no point in complaining that Weiss did not work the material together into a single work, thus eliminating repetition; the writing is so clear and the arrangement so sensible that the essays make excellent reading, and the repetition helps the reader to grasp essential facts. Weiss in his preface abjures the intention of offering a complete survey of the subject, even for the period between the end of the thirteenth and the beginning of the sixteenth century. He has concentrated on certain important centres, omitting France (except for Paris and St Denis), Italy (except for the Papal Curia and the territory south of Naples), the Low Countries (except for the Burgundian domains), and he offers no general treatment of the principal religious orders. None the less the book's contents make a very good contribution to the subject. The author, who was a member of the Order of St. Basil, a master of detail, and clearly states his main conclusion, that such interest in Greek as there was in the West during this period was purely practical. People who studied Greek at this time, he says, did so for the sake of science, philosophy or science, particularly medical science, not for the sake of history or of literature.

From an early date the two halves of the Roman Empire showed a tendency to split apart. About half of the Greek world, the eastern half, was under the control of the Byzantine Empire; the western half was under the control of the Latin Empire. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece. The *Argonautica* is a long story of the adventures of the Argonauts in search of the Golden Fleece.

Decline and Fall of Byzantium to the Ottoman Turks. An Annotated Translation of "Historia Turco-Byzantina 1268-1462" by Harry J. Magoulias. 347pp. Detroit: Wayne State University Press. \$18.50.

In the fifteenth century that was, in theory only and too late, successful, each in the last resort preferred the Muslim infidel to the other. It was an irony of fate that this fact, one of the saddest in European history, should now seem one of the most encouraging which history contains, since it nourishes the hope that the Communist Churches of Russia and China may prove Christian in their refusal to be reconciled.

There was, however, one part of western Europe which throughout the Middle Ages belonged culturally, though not politically, to the Byzantine sphere. Sicily remained Byzantine till the Arab conquest of the ninth century; Calabria, Lucania and Apulia till the Norman conquest of the eleventh. In Sicily the Norman rulers after an initial period of hostility established good relations with their Greek subjects. The Greeks were still more favoured by the Hohenstaufens. Frederick II is said to have known Greek. The twelfth century saw a revival of interest in ancient Greek writings; interested in Greek philosophy through the Arabic translations, Sicilian scholars had access to the original texts. Henry Aristippus, archbishop of Catania, who died in 1162, translated Plato's *Phaedra* and *Menon*, parts of Aristotle, and the treatise on engineering of Hero of Byzantium. He also translated the *Phaedra* and *Menon*, parts of Aristotle, and the treatise on engineering of Hero of Byzantium.

Tha Carolingian contacts with Byzantium had a startling consequence for Greek studies. In 827 the envoys of Michael the Stammerer presented a synthesis of the work of the so-called Dionysius the Areopagite, that writer who during the fifth or early sixth century put under the name of St Paul's apostle a synthesis of the work of the so-called Dionysius the Areopagite, that writer who during the fifth or early sixth century put under the name of St Paul's apostle a synthesis of the work of the so-called Dionysius the Areopagite.

The Angevin monarchs, creatures of the Papacy, could not be expected to treat the Greeks with the same sympathy as their Hohenstaufen predecessors. But even they encouraged the work of translation, especially that of scientific books; Robert I was interested in medicine, and promoted versions of Galen and of certain Hippocratic works. Sicilian poets turned out Greek verses to warm their hearts to their contemporaries in Constantinople. The Greek rite was observed in some parts of Sicily, and the Greek language, and Weiss tells us that Greek is still spoken in Bova and other inaccessible places, just as it was when Norman Douglas was in Calabria.

It is a pity that Sicily and Magna Graecia seem to have been the only what Weiss calls "that wonderful rise of Greek studies which took place in thirteenth-century England". During the first half of the century it centred upon Robert Grosseteste, before the thirteenth century, David of Dinan, whose

equivalents. He is revealing on such matters as Muslim religious syncretism, movements, the wars of Moses and Mohammed, and how the Genoese, Venetians, and other Italian powers, and the Ottoman Empire, and the decline and fall of Byzantium to the Ottoman Turks. An Annotated Translation of "Historia Turco-Byzantina 1268-1462" by Harry J. Magoulias. 347pp. Detroit: Wayne State University Press. \$18.50.

1253). His version of the popular work of "Dionysius the Areopagite" (of which more presently) on the names of God contained an introduction to Greek grammar; in 1258 there was discovered in the Bodleian a manuscript of Aristotle evidently copied at Grossescharte's order by a scribe ignorant of Greek. One of his assistants, Nicholas the Greek, had come from Sicily; another, John of Basingstoke, had learnt Greek in Athens from Constantine, the daughter of the Archbishop of the place. Some survivors of this circle may have been in touch with Roger Bacon, who attached great importance to the study of the sciences and the names of God; this accounts for a decided neo-Platonic bias in the saluti' interpretation of Aristotle. His friend the Flemish Dominican Willmoor de Moerbeke, working in Rome, meanwhile provided systematic translations of a very large number of Aristotle's works. Apart from their importance for medieval culture, these were made by a method which makes it possible to reconstruct Greek manuscripts used by de Moerbeke which are now lost, and their publication in modern times has done scholars a very notable service.

The negotiations for the union of the churches that began in 1261 made it desirable for the Curia to command the services of persons who knew Greek. At the end of the century Raymond Lull campaigned actively for Greek, Arabic and Hebrew to be studied, and in 1312 the Council of Vienne decreed that the study of Greek and Oriental languages should be set up at Bologna, Paris, Oxford and Salamanca; the decree remained a dead letter; the union of the churches was not attained, and the Aristotelian tradition was beginning to decline.

One of the Byzantine prelates from the negotiations brought to the papal court at Avignon was Bertram of Calabria, who translated the works of Aristotle, Plato, and other Greek writers. He was the first Italian humanist to visit Constantinople in order to learn Greek and perhaps the first of his generation to collect Greek manuscripts. But the first of his generation to collect Greek manuscripts was beginning to decline.

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ponchic doctrine was condemned in 1210, known Greek, but we do not know whether he taught it. But some translations of Aristotle were made there. William de Maro, an English Franciscan associated with Roger Bacon, spent most of his life there; so did the Flemish Franciscan Gerard de Huy, who in his *Liber Trilogus* offered a grammar of the three biblical languages.

Greek books naturally existed at the Papal Curia, which acquired the Greek library of the Hohenstaufens by gift from the conqueror of Manfred, Charles of Anjou, in 1266. During the second half of the thirteenth century, St Thomas Aquinas set out to adapt the philosophy of Aristotle to the requirements of the Church. He was acquainted with the St Paul's translation of Dionysius, and himself worked in the same tradition as the names of God; this accounts for a decided neo-Platonic bias in the saluti' interpretation of Aristotle. His friend the Flemish Dominican Willmoor de Moerbeke, working in Rome, meanwhile provided systematic translations of a very large number of Aristotle's works. Apart from their importance for medieval culture, these were made by a method which makes it possible to reconstruct Greek manuscripts used by de Moerbeke which are now lost, and their publication in modern times has done scholars a very notable service.

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and contended that congruence among apparently disparate roles of religious status, wealth, and power was always obtained at the village level in the persons of the dominant landed caste.

Fox sees this congruence between caste and land control, kinship and territory as believed at the level of the village rather than the level of the state. For Bernard Cohn such structural models as the segmentary state are mechanical and lifeless without the ideology or sets of meaning that informed them. He leans much more heavily towards Dumont's structuralism, although his own interests lie in the manner in which successive British images of India arose in response to the pressures of political expediency, a type of reductionism which ultimately would appear to negate his own argument about the shaping role of ideology in Indian political systems. In the same symposium, Henri Stern, a moved disciple of Dumont, takes issue with Fox to deny any congruence between territoriality and kinship. In his view, the Rajput "states" doubtless possessed certain territorial attributes but these were kept subordinate to the extra-territorial attributes of hypergamous marriage patterns; in true Dumontian language he points to "the encompassment of the manifestations of power by the hierarchical principle of status". Even for Burton Stein the segmentary state in southern India is of a special character composed of a multitude of local temple-oriented polities making the "shared sovereignty of human rulers and temple deities . . . the defining feature of pre-modern South Indian political communities" (Indian Economic and Social History Review, XIV, 1, 1977). In the same number of this journal, Arjun Appadurai rejects even this degree of idealism. In the role of temples as "redistributive centres, where gifts to deities enabled the continuous transformation of material resources into status and authority," he sees "a single system of authoritative relations (which) united religious and political interests and wedded them into a flexible and dynamic pan-regional network."

No wonder that for some anthropologists like McKim Marriott and Ronald Inden, who contributed the article on caste in the Encyclopedia Britannica (1974), encompassment is an inadequate concept. For the South Asian mind, the dualism between status and territory (the individual and the group), or even between action in substance and idea, is this point that the anthropological definition of the state in terms of fresh ideas and action, for it is this, a short way of saying that the state is the intellectual creation of the world. V. S. Nilpaul in his Wounded Civilization has the vision of "a child's game of reality" that depicts the capacity for objective and Indians have an underdeveloped sense of the lack of detachment of the individual from the social order. "Even . . . to quote his authority on Delhi, psychohistorian, Dr. Kakar, do 'not have a separate independent existence but are intimately related to the self as affective states'."

Here is another invented world being taken over by Indians, as in Africa pseudo-scientific of the pre-logical state is constructed by Lévy-Bruhl was seized upon by political realists, then were taken over by nationalism. In the doctrine of the state, and finally a lack again as a pejorative into the hands of the modern in this way the intellectual's nonsense by allowing fixed, the models to be projected, was to observe the extreme mobility of mind within and between cultures or single individuals.

Yet Brahmins rule Benares in Hindu-Gaya's ruins fit the land and befit the deities. To Buddha and Kanakura. But when the morning sun is in the human image made. No wonder that Kinnikori?

## In a backward place

By William Walsh

NISSIM MZKIEL  
Hymns in Darkness  
62pp. Oxford University Press.  
£1.25.

This is the first volume of poems for some twelve years by Nissim Ezekiel, one of the best, certainly the most experienced and accomplished of Indian poets writing in English. These poems are thinner and more occasional than his earlier work. Ezekiel's debt to his earlier work, a matter of cool reflection, modernist metaphor, of syntax rather than music, which fits his stance as vigilant observer. His silence or lack of response to the silence of his contemporaries, to let things happen and be recorded undisturbed by any distracting obsessions. The modesty and objectivity of his attitude, the neutrality of the medium, the self-restraint, provide the context in which the ordinary can reveal itself to be a tissue of the mysterious.

Warily, as if by way, I came upon my own mind thinking. It moved with all it knew, but truly it was sinking, sinking.

("Mind")

Ezekiel is an Indian Jew of Bene-Israel origin, belonging to a community long established in India, and in his own family English was the language of the home, his use of it natural. Of course it was a language disconnected from a society constantly using and changing it, a language which to a greater degree than with native speakers had to reply for enrichment on books rather than on living use. Perhaps this accounts for Nissim Ezekiel for the quality of inhibition one sometimes detects in his poetry, and the occasional oppressive sense of deliberation and control. Perhaps it is this discontinuity between the private voice and public usage that explains his awareness of the rust on some of his phrases.

In the present volume I devalued and bird-watching in Ezekiel's nature is very much evidence. So is the tribute to even the poems of love are dry-erectly, the religious ones are old many are castic at the time of self.

The vices I've always had I still have. The virtues I've never had I still do not have. From this Human Way of Life When can rescue Man If not his Maker? Do thy duty, Lord.

Nevertheless, they carry cadences of the Indian voice and precision and the unflinching way, a mixture of individual and universal, double impulse in the poet him, on the one hand, at a distance from his environment, as he does from his history and society, and, on the other, by means of a direct and painful act of will, he comes to it.

Unsuitable for song as well as the island flowers reflecting precisely the growth of my mind. I am here to find my way to it.

The discontinuity between Jewish descent and the Indian culture in which he lives, Ezekiel's poetry, a mixture of the Indian voice and precision and the unflinching way, a mixture of individual and universal, double impulse in the poet him, on the one hand, at a distance from his environment, as he does from his history and society, and, on the other, by means of a direct and painful act of will, he comes to it.

I have made my contribution to the world of letters. This is what I want. As others choose to give their lives to some remote and backward place, I have chosen to live in a backward place. ("Background, Calcutta")

## Two cheers for autonomy

By Wilfred Stone

G. K. DAS:  
E. M. Forster's India  
169pp. Macmillan, £7.95.

In writing about his third visit to India in 1945, E. M. Forster remarked that "Indians have a marked capacity for worship, or for denunciation, but not much critical sense, as criticism is understood 'the West'". In E. M. Forster's India G. K. Das, Reader in English at the University of Delhi, has belied that statement. Here is criticism as it is understood in the West, and criticism of a high order. Dr Das delivers his admiration for Forster not as worship (as some of his countrymen do) but as an argument well buttressed with evidence. And denunciation—though the book, in its account of British rule and misrule in India, is rich in materials that could evoke it—is no part of Dr Das's tone. He lets the facts speak for themselves. This is by far the best account of Forster's encounter with India yet to appear; it is especially valuable for its demonstration of the historical events behind *A Passage to India*—a gloss that makes the reading of that great novel an entirely new experience.

Dr Das sets out to discover what he calls Forster's "image of India". To this end he has consulted nearly everything Forster ever wrote or said about India—a surprisingly voluminous record consisting of some seventy-five articles and reviews, unpublished letters and diaries, interviews, and the two major works, *The Hill of Devi* and *A Passage to India*. Many of these materials are familiar and well studied, but what distinguishes Dr Das's work is his acute relating of Forster's ideas and attitudes and experiences to the historical realities they reflect. One result is that Forster emerges as a far wiser and more astute political thinker, especially in the years during and right after the First World War—

than most critics have given him credit for.

In an important chapter entitled "Forster's Concept of a 'Democratic Empire'", Dr Das argues that Forster believed "the Indian Empire could have been . . . an enduring institution had it been founded on the basis of social equality between the British and the Indians". John Beer, who writes a most useful foreword to this volume, disagrees with Das here, maintaining that the Empire was lost whatever happened. Without arguing the issue, we can certainly agree with Dr Das that the British Empire to India would have been a better show had Forster's liberalism shaped its policies. Dr Das, with acknowledgment to Mrs. Raghavan Iyer, cites the four ruling doctrines: the Burkean doctrine of trusteeship, the Utilitarian doctrine of progressive reform, the Platonic idea of a ruling elite, and the Evangelical belief in the spread of the Gospel for the benefit of the heathen. Forster rejects them all, and for one essential reason: they all assume the superiority of the white man and his culture to the Indian. Nations and races must relate, Forster believed, just as friends do—on a basis of equality. It is impressive that on Indian as well as on his country's history Dr Das is as sound as he is wholeheartedly agree.

Dr Das provides detailed documentation of the radical changes in the political atmosphere of India between the time of Forster's first visit in 1912-13 and his second in 1921-22—a change deeply imprinted in *A Passage to India*. At the earlier date, many educated Indians (like Aziz or like the Hindu Das who presided at Adala's trial) were in the Civil Service and were willing to take on British ways and loyalties; but by the later date—thanks to unremitting racism, and to the injustice of the relations between India and Anglo-India had deteriorated beyond repair. The incident that was etched unforgettable in the Indian consciousness was the 1919 massacre at Amritsar, where General Reginald Dyer, feeling an uprising ordered British troops to fire on a

peaceful, if illegal, gathering of Indians. Hundreds were killed or wounded.

This atrocity was merely the worst of other humiliations and outrages. Earlier that year a Miss Sherwood had been assaulted by six Indians, an event which prompted Dyer to issue his notorious "crawling order", requiring all Indians passing through the lane where the attack took place to go on all fours. (This event may have suggested the famous attack on Adala in *Passage*, and is certainly reflected in Mrs. Turlin's remark: "Why, they ought to crawl from here to the caves on their hands and knees whenever on Englishwoman's in sight . . .") These and other outrages made the success of Gandhi's independence movement a virtual

certainty, bringing together Hindus and Muslims in a common hatred of British rule reflected in the "Hindu-Muslim entente" mentioned in *Passage*.

The events surrounding the Amritsar massacre were, writes Dr Das, absorbed centrally into the story of *A Passage to India*—in spirit if not always in literal fact. When Ronny Healdop says "I am out here . . . in hold this wretched country by force. I'm not a missionary or a Labour Member or a vague sentimental sympathetic literary man . . . We're not pleasant in India, and we don't intend to be pleasant," he speaks in the voice of those Anglo-Indians who called General Dyer the "Hero of the Hour" and "The Saviour of India".

## Distance in Statute Miles

On maps it always takes  
The same position: away from the coastline,  
Two inches below  
The mountain range. But the man  
Who is turning the page doesn't know  
That it is flat as a blade, more  
Vulnerable than a child, inaccessible  
By road or air. It is in front of me.  
I can see the towers  
From my window, I can't out  
And it responds to its name  
It is easily frightened  
This is a winter afternoon and the sun  
Makes unequal rectangles  
Of light in each courtyard, by evening  
The birds will again be visible.  
Far from us, near the river  
Which was once leased out to fishermen,  
A small East German tractor is sending up smoke.

Arvind Krishna Mehrotra

So the failure of friendship between Aziz and Fielding in the novel, which some have read as Forster's pessimistic comment on the human condition in general—is really a direct reflection of a specific political failure. This is not to deny Forster's as-certain that politics is of "secondary or tertiary importance" in the novel, it is only to emphasize that in this last and greatest of his novels he achieved the ideal of connection—between the worldly and the spiritual, the political and the personal, the outer and the inner, the seen and the unseen—far more successfully than he ever did in *Howards End*. If, as Dr. Das says, Forster could observe the dissolution of Empire "without a sense of loss", it was because his policies were based on friendship and not on dominion. That friendship, as this book attests, still endures.

There was a need for a book of this kind which Dr Das fulfills impressively, but a few things are puzzling or disappointing. Why, one wonders, does he look so little of the caves in *Passage*, where politics and everything else goes shopped up? And is there not some special pleading in his last, wretched, chapter, "Some Aspects of Hinduism and Islam", where he argues that Forster prefers Hinduism to Islam, and elsewhere, where he claims that Muslims think Hindus "more advanced"? Also, Dr Das's style is sometimes flawed by qualities conspicuous by their absence in Forster's: repetitiveness, wordiness, an overabundance of adverbs. Finally, one must lament the proof-reading, or absence thereof, so characteristic of publishing these days. I would retain, however, one inspired slip—the printing of "forward-looking" for "forward-looking" in reference to British imperial policy.

But these are quibbles. This is a mature and valuable book, for both the scholar and the common reader. One comes away from it with much new knowledge, but also with a renewed respect for the political wisdom as well as art of that "vague sentimental sympathetic literary man", E. M. Forster.

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## The role of the guru

By C. A. Bayly

FRANK F. CONLON:

A Caste in a Changing World  
The Chitrapur Sarasvat Brahmins,  
1700-1935  
255pp. University of California Press, £11.25.

Historians working on modern India face many difficulties by comparison with their counterparts in European or British history. They may accept the perils of the sources and the relative lack of an established historical or antiquarian tradition. The most serious lack of sources is the lack of an established historical or antiquarian tradition. The most serious lack of sources is the lack of an established historical or antiquarian tradition.

The selection of any historical study begs the question of whether the study is justified. The selection of any historical study begs the question of whether the study is justified. The selection of any historical study begs the question of whether the study is justified.

Many of these small units of caste are of relatively recent origin. How did they emerge and what maintained their identity? Mr Conlon concentrates on a single "caste", the Chitrapur Sarasvat, a Brahmin community of petty landholders and government servants who inhabited the coastal districts of western India south of Bombay, but moved into the metropolis during the nineteenth century. Rather than

taking caste identity and caste organization as given, Conlon shows how flexible these were over time and space. As immigrants from the north, the ancestors of the Sarasvats were already marked out from the other rural peoples by their language and religious culture. During the seventeenth and eighteenth centuries, migration, traditions of service with particular rulers and land disputes further separated off a small caste of families to form the Sarasvat Brahmin caste. Brahminism was an important aspect of caste formation, but interestingly it did not become exclusive until quite late. Conlon's most important and fascinating findings, however, relate to the role of an institution, the "monastery" (math) of Shri Chitrapur in Sirat, in the creation and maintenance of caste identity. Successive head gurus of the math became spiritual preceptors to the Sarasvats. The caste headman of the town and villages referred social disputes to the gurus for arbitration, and in turn supported the institution with grants of land and food.

The technical problems of access to and the use of records of a Hindu caste are formidable, and Mr Conlon appears to be the first scholar who has had the perseverance to overcome them. The implications are wide. If the caste has been used by anthropologists in terms of ritual and marriage, the caste has been used by anthropologists in terms of ritual and marriage, the caste has been used by anthropologists in terms of ritual and marriage.

ing their own changing role over "social reform". The story of Victorian Bombay tells a new life in Conlon's story. The story of Victorian Bombay tells a new life in Conlon's story. The story of Victorian Bombay tells a new life in Conlon's story.

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## The light of Asia

By Partha Mitter

FIROZE RANGOONWALLA:

History of Indian Film  
158pp. Delhi: Indian Book Company, Rs 32.

Firoze Rangoonwalla, in his account of Indian film, points out that by 1973 India led the world in film production with a record 451 films in one year. Also revealing is the fact that since the 1930s Indian films had been winning awards in international festivals, culminating in the award of the 1954 Cannes prize to the now-released film, *Dosti Naam Zamein*. The vast output of course consists largely of Hindi feature films, filled with songs, dances, stunts and special effects, loosely strung together by a plot whose chief function is to show off famous and charismatic stars from flustering angles. Indian cinema, it is well known, came of age with the emergence of Satyajit Ray. Partly because of the poor reputation of Hindi films and partly because of Western ignorance of the history of Indian cinema, Ray's work is not as well known as it has been in the West. In isolation, while it is true that the unique quality of his work cannot be explained solely by a look at the history of the Indian cinema, for a proper appreciation it needs to be set against tradition.

Several books have gone some way towards providing information about this tradition, and Rangoonwalla's work is to be welcomed for making a much-needed contribution in the field. It does not, however, live up to the claim on the jacket that it is the first book of its kind, giving critical history of the cinema in India. In terms of analysis and interpretation it does not add substantially to E. Barrow and S. K. Chakraverty's *Indian Film* (1963), except by bringing the story up to the present. There is much that is informative as well as amusing, but the florid manner of presentation

and the lack of source references or bibliography reduce the usefulness of the book.

Among amusing anecdotes one particular example may be noted: in the silent era, people were induced to attend the cinema with gifts such as saris, bicycles and watches; during the influenza epidemic of 1918 one theatre even provided bottles of medicine. As Rangoonwalla shows, Indian film-making began very soon after the introduction of cinema in the West. Commercial considerations bred intense competition between indigenous and foreign film-makers. In order to win the Indian audience, makers of Western silent films were prepared to produce subtitles in Indian languages as well as make films based on Indian stories. Thus from the outset Indians were familiar with films from many nations, which were discussed vigorously in local journals. Film censorship, which looks so large today, made its appearance in 1916, when theatres themselves began to delete sexual episodes; later the British government imposed its own restrictions on politically inflammatory material: thus were there laid the foundations of present-day censorship. In the silent era in particular, but also later, there were many Indian-foreign collaborations in film-making, a notable example being *The Light of Asia*, based upon Edwin Arnold's life of the Buddha.

What Rangoonwalla does not consider are the issues raised by the introduction of the film medium in India. Technical innovations from Europe were immediately available and were used by creative experimenters such as the legendary pioneer Dadasaheb Phalke, who reared the homegrown film industry. The medium held potential for larger-than-life Hindu gods and demona of mythology to the screen. The way had been shown in the illustrations, Westernized portraits of Keshav Varma, who had profoundly affected contemporary taste, and I suspect Phalke drew inspiration from Varma, much as

Griffith owed his historical sets to nineteenth-century academic painting. By the end of the silent era, cinema had become the most popular form of entertainment for the common people, just as it had replaced the music-hall as the most popular entertainment of the working classes in Britain.

Unlike opera or theatre, cinema did not require any special knowledge of aesthetic conventions; it needed to communicate on a basic symbolic level, especially in the silent film, proved to be its popular strength, which at once distinguished it from the theatre. Notwithstanding the strictures of the sociologist, Christian Metz, who prefers to assign a more limited value to film as language, it is arguably—if it is to be accepted as a visual language—more universal than fine arts such as sculpture and painting, which are culture-bound. Cinema's universal appeal may spring from the fact that its conventions become familiar all over the world at an early stage. Possibly, moreover, the impact of a film depends upon its reliance on basic gestures that transcend cultures. In Nigeria, the word "Charlie-Charlie" has come to mean a stand for an eccentric Chaplinesque man. In the silent era, cinema with its use of mime, special effects and camerawork was able to bring a culturally multi-lingual country like India together.

Sound opened up new possibilities as well as bringing new problems with it, eliciting the quip from producers of silent films, alluded to by Rangoonwalla, that silence was golden. Almost at once the pan-Indian market broke up into numerous linguistic fragments. Bengali film opted for a limited market consisting of a literate elite; films became simply transfers to the screen of the contemporary theatre. Emphasis was on artificial sets, close-ups and melodrama, all of which reinforced the sense of alienation from real life. Bombay and later Madras sought to maintain their hold on the whole of India, irrespective of

language barriers. Bombay, trying to create a universal language, evolved its notorious formula of song, action and melodrama, which Rangoonwalla himself concedes. It is all too easy to dismiss this genre, but its obvious appeal not only in India but in the Soviet Union, where Indian stars are cult figures, in Africa, the Middle East, and South-East Asia, cannot be so easily ignored. I recollect a Jordanian friend telling me that the high point in his night out with a girl friend was to go to a Hindi film.

The obvious appeal of the genre lies in its wish-fulfillment; its weakness lies not so much in plagiarism or escapism as in its attitude to life and society. Many of the films purport to tell stories with a social message or a genuine human problem, but all too often this worthy intent succumbs to a certain glamour that is false to society and ultimately to life. A favourable slant of the world as it is, rather than a moral superior to the rich, which have the spurious flavour of Victorian high art.

It is with Satyajit Ray's achievement over the years, no more than twenty films, that we see the development of a genuinely universal cinema. Ray's films are not limited by the limitations of Bengali "theatrical" cinema and the sterile universalism of Hindi films. Bengali films removed the real environment surrounding characters by means of artificial settings and close-ups. It was Ray who restored the proper function of the environment in films. He makes manifest use of the environment in a creative sense; it always plays a meaningful and complementary role in his rural and urban themes. His preference for "dappi-of-field" shots as opposed to montage exemplifies this. Eisenstein, for instance, who

was concerned with revolution and conflict, brilliantly used montage to create an "alienation" effect in the Russian sense. But, as Robin Wood's sensitive study *The Art of Trifony* shows, Ray is chiefly preoccupied with showing the continuity of family and life; in essence the continuity of time in a rural society, for which purpose the unfolding of characters within a continuous environment is essential.

There are contradictions between the Western film medium, which has a certain alienating effect through its concern with fragmented or periodic time, and the continuity of time in an organic rural society like India, which is the subject of many of Ray's films. These contradictions are resolved in a masterly manner by Ray. In this, one is inevitably reminded of another master, Yasujiro Ozu, who also achieved remarkable synthesis of Eastern and Western artistry. Above all, Ray's whole oeuvre reflects a coherence of style and a unity of purpose that is rare. Truly his images are so much part of Indian film vocabulary that we have even ceased to notice them—the haunting images of children, young women, old women and men, the strains of flute or sitar—all of which recur time and again in films on India, whether they are by Indians or foreigners. One may say that Ray's vision has affected a whole generation, and today we have come to accept it willingly. It is immaterial to say if this is cinema India, for art is not life but parallels life. What is important is that a great craftsman convinces us that his vision is a true one.

Ray's example led to a search for new modes of expression among a younger generation of film-makers. Ritwik Chatak, Mrinal Sen, Shyam Benegal, Karan Kohli and others, Karan's angry yet compassionate study of untouchables in *Chinnai* was a revelation. Last year's London Film Festival, thus the present trend in India is a departure from Ray's objective, multi-layered approach, towards polemical films with overt social commitment. It is a pity that Rangoonwalla's book contains almost no discussion of the ideas and issues raised by Indian films, but is content to remain at the level of chronicle and anecdote.



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The *National Bibliography of Indian Literature*, in four volumes, covering more than half a century of significant literary achievement in India in 16 languages, special editions such as the *Indian Literature in Sanskrit*, collected works of Mahatma Mohan Das Karamchand Gandhi, Tagore's Bengali writings presented in Bengali script are some contributions of the Akademi to the Indian literary scholarship.

Reference works such as *Who's Who of Indian Writers* (second edition under preparation), *Urdu-Hindi Dictionary*, *Hindi-Urdu Dictionary*, *English-Hindi Dictionary* and a *Hindi-English Dictionary* are some of the other useful works published.

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# Indo-Anglian attitudes

By Homi Bhabha

**A. K. RAMANUJAN:**  
*Selected Poems*  
56pp. Delhi: Oxford University Press. £1.25.

**R. PARTHASARATHY:**  
*Rough Passage*  
63pp. Delhi: Oxford University Press. £1.25.

**R. PARTHASARATHY (Editor):**  
*Ten Twentieth Century Indian Poets*  
114pp. Delhi: Oxford University Press. £2.

**KAMALA DAS:**  
*The Old Playhouse and Other Poems*  
53pp. Delhi: Orient Longmans. Rs.15.

**ADIL JUSSAWALLA:**  
*Missing Person*  
58pp. Bombay: Clearing House. £1.50.

**ARUN KOLATKAR:**  
*Jejuri*  
58pp. Bombay: Clearing House. £1.50.

**GIEVE PATEL:**  
*How Do You Withstand, Body*  
46pp. Bombay: Clearing House. £1.50.

There has been a tradition of English poetry written by Indians since the late 1860s, when Toru Dutt hymned her beloved "Casuarina Tree" ("I'll not tear blind mice eyes") and Edmund Gosse noticed that Toru Dutt "perfect her as an English poet". However, strange as it may seem to critics in the West, where new movements are readily assimilated, the Indian literary establishment does not consider Indo-Anglian poetry mature enough to merit recognition as an established tradition. Though it was Toru Dutt's English poetry but his English version of the *Gitanjali* that brought him the Nobel Prize in 1913 and though many years have passed since Professor Gokak paid Indo-Anglian poetry the quid *divinus* compliment of a "Golden Treasury" critics often regard it as a hybrid marked by a series of abortive starts. The Times of India could ask only last year, "Is the history of Indo-English poetry to remain a perpetual beginning?"

Answers to this question have centred, for too long, on the unspecified or arbitrary qualities and values of "native" Indianness. Some Indo-Anglian poets see their crisis of identity as imposed on them by chauvinistic Indian-language writers who are covertly colonizing Indian literary discourse and writing its history exclusively from their point of view.

Less conspiratorial is R. Parthasarathy's consideration of the problem in his introduction to *Ten Twentieth Century Indian Poets*, which has been welcomed in India as a step towards establishing the Indo-Anglian tradition. For him the paradigm of the Indian poet writing in English is Mohandas Karamchand Gandhi, who, torn by the tensions of this "double tradition", stopped writing in English at thirty-five and turned to his native Gujarati. What determines, says Parthasarathy, is the Indo-Anglian writer's absorption from both the "quality of (Indian) experience" and the "quality of (English) idiom" he uses.

Parthasarathy is certainly right about the ambivalent position of the Indo-Anglian writer, but to mechanically dividing this problem into the opposition of "English" expression and "Indian" experience he simplifies the complexity of the messy unity—the Indo-Anglian poem, poet or potty clerk.

The language I speak becomes mine, its distortions, its All mine, mine alone: It is half Indian, funny perhaps, but it is Indian, as human as I am human, don't you see? (Kamala Das: "An Introduction")

For quite apart from general objections and many have to a naive div-

sion of experience and expression, the very existence of the Indo-Anglian poem or person entails that there is an area of Indo-Anglian experience—uniquely Indian as any other. It follows that Indo-Anglian poetry is best seen as the product of an Indo-Anglian "caste" and a culture which is that of the economically and culturally dependent sections of a post-colonial bourgeoisie. By elevating poetic discourse above the other cultural and social practices which constitute the Indo-Anglian and his culture, critics can only see the problems of such writing partially, to put it mildly.

The myth of a "perpetual beginning", as it affects poetry, is linked with its history of colonial influence. There is a sense, quite apart from the claims of its "nationalist" detractors, in which it suffers a crisis of identity because its origins are considered to be inauthentic—unoriginal—and its priority is overshadowed by a history of Western precursors.

Such a notion is partly an effect of the ideology of a colonialist cultural heritage, which formed the matrix for Indo-Anglian poetry. Its persistence, however, has been extended by the efforts of the Indian-language traditions to establish their own priority by claiming a "classical", indigenous genealogy. The history of such domination makes Indo-Anglian poetry a particularly interesting case of what Harold Bloom has called the "anxiety of influence".

Bloom's theory of poetic influence—the struggle for creativity that ensues between aphebe and "strong" precursor, enabling the former to establish himself and his poem—is grounded in a theory of the unconscious that is trans-cultural and would be as true for the Indo-Anglian tradition as any other. But even if the form of the struggle or broadly similar, it is important to establish their specific cultural and historical location, to connect Bloom's thesis to Edward Said put it in an interview in *Dialectics* "with the historical circumstances of the poet's production".

The ideologies of imperialism and nationalism—both significant in the poet's past—relate him to cultural marginality. Quite apart from the Indo-Anglian poet's actual marginality to English poetry proper, his inevitable identification in an axis of value running from the metropolis to the periphery, which is a specific articulation of colonialism. The dominance of English academic and literary discourse over established Indian literary traditions, the notorious Macaulay Minute, the expense of Indian cultural traditions. Early nationalist poets—Aurobindo Ghose and Sarojini Naidu—who tried to give Indians a sense of the spiritual and cultural past could do no better than foster Victorian and Edwardian models. The Indianess was limited to the ornamental and arcane. When, after independence, nationalists tried to restore the priority of Indian language and literature, they saw Indo-Anglian writing as the surrogate for "Eng Lit". The attack on Indo-Anglian poetry has since then been made in a nationalist version of late Romantic organicism: that, quite simply, the truth about India cannot be told in English.

For the poet, the use of the language itself creates anxiety, casting their readership, for only 2 per cent of the country speaks English. Whereas Indian-language writers have a relatively captive audience in their particular language, the Indo-Anglian writer's audience is elusive. It comes to the attention of two classes of members of the bourgeoisie, characterized by Fanon and Freud as culturally sterile and stolid or in Adil Jussawalla's phrase "an out-Asian people", and the petit bourgeois who speak an English but turn to their own languages for pleasure. Although the small cultural avant garde has tried in the past decade to use its influential social position to liberate the Indo-Anglian literary and critical practice in journals like *Quest*, *Optima*, *Literary Quarterly*, *Dumas*, *Yogi*, and *Poetry India*, its efforts have been sporadic and short-lived.

With these circumstances in mind it is possible to decipher three main phases or traditions of the development of Indo-Anglian poetry. They may run concurrently, even contradictorily, like the "unequal development" found in so many other spheres of Indian social and economic life.

The first and weakest phase roughly spans the first half of this century and will not be dealt with here. It is characterized by its close continuity with, and limitation of, late Romantic and Victorian English poetry. It is the poetry of "Orientalism" rather than anything specifically Indian. Anubhuda Ghose's 2,400-line epic *Savitri* is the most sustained work in this mode and is strongly influenced by both Milton and Tennyson. In Bloom's terms this is the weak poetry of the "harrowed voice". Jinn Mawani, who derives all too easily from the early Spenser, may be the last in this line.

The poets of the 1950s and 1970s illustrate two tendencies. Nissim Ezekiel, Parthasarathy, Gieve Patel and Adil Jussawalla are committed to the explicit revision and deconstruction of the Orientalist's India. A. K. Ramanujan and Arun Kolatkar are free of this source of anxiety and are involved in a calmer revision and revolution of indigenous traditions.

Unlike the Orientalists, the first group have tried to come to terms with the darker side of Indo-Anglian reality. They have moved away from exclusively English poetic precursors, and their influence, as enumerated by Jussawalla in his *New Writing in India*, are Voznesensky, Pablo Neruda, Borges, Camus, Sartre, Ginter Grass.

The Indo-Anglian, they recognize, is a curious colonial phenomenon—"a little ridiculous and unlikely". Nissim comments in *East Indian* on an essay from *The Overcrowded Americanist's India*. "The Indian is different from Crooke's and his angst is not Freudian." He was, in the early 1960s, Ezekiel's "Unfinished Man" and he still is Jussawalla's "Missing Person", who has to be established in poetry for the Indo-Anglian to achieve self-consciousness.

In *Rough Passage*, Parthasarathy's *Jejuri* de passage, from "Exile" to "Homecoming", he tries to plot the process by which

The hourglass of the Tamil mind is replaced by the exact chronometer of Europe. But his gnomic utterances are finally too neat and simple. In "Goodbye Party for Miss Pushpa P.S." (figures in *Darkness*, reviewed in *Quest*), he writes of the kind of Indian English speech: "You are all knowing, friends. What sweetness is in Miss Pushpa I don't mean only external sweetness but interior sweetness. Miss Pushpa is smiling and smiling even for no reason but simply because she is feeling—"

and one kind of Indo-Anglian. By leaving Miss Pushpa's speech about the poet literally constituting her as a person in a language which, once, makes her an inviolable individual for her compatriots and an absurd linguistic object to anyone else.

The strongest amongst these poets is Adil Jussawalla. He has revised the traditional Indo-Anglian complex and confessional by channeling the energy of his predicament into a conscious recycling of the curse of the "broken tribe" has led him to set that experience firmly in the context of the erid problems of the middle class. This has dramatic effect in the expression of that Indian from soft-focus sentimentality to the jump-cut and violent juxtapositions that mark up his episodic "Missing Person".

The poem is prefaced by quotations from Auden's *Letter to Lord Byron* and Fanon's *The Wretched of the Earth*. From the former he has inherited the passage moralized, and the irony with which to tell a cautionary tale; from the latter, the apparatus for understanding the problems of an unproductive bourgeoisie, for and against which he wishes. Auden's irony and Fanon's chaos are given a new relevance in Jussawalla's poem, giving his "missing person" a multiple significance that is evoked in the poem.

age of styles and languages—the counterpoint, synthetic—of Jussawalla's poem. There is a double quest-pattern as "Missing Person" seeks his own authenticity in underdeveloped lands the alienant the alienant.

But the shifting scenes and the flow which frame him provide neither definition nor identity. It is the fate of the missing person, Jussawalla suggests, that has once lost his primacy and independence, no language or culture to accommodate him. "Wiped out" they say. Turn left or right. There's millions like you up here picking their way through rain looking for word, they lost. You're your country's lost person with an office to claim you back. You're polluting our sound. You're so rude. "Get back to your language" they say.

"They"—the Enemy or God—is only the quester's other in some of Auden's *Quest* poems. Missing persons lack the answers that they cannot reject, or even trust, their situations until they learn that, in Auden's speech phrase, "Unluckily they were in situations". It is Jussawalla's perception of the ramifications of the paradox that makes his image the central absence in the Indo-Anglian psyche accuse a power.

R. K. Ramanujan and Arun Kolatkar are largely liberated from the anxieties of the other Indo-Anglian because they are rooted in their traditional Indian cultures—Kannada and Malayalam respectively. They are in a position, on the one hand, to see the dominance of the Indian tradition; on the other, to see their facility with English as a precursor to the "misreading" of Bloom's creative source, the precursor-texts of their culture. This has resulted in a simplicity of self-consciousness that has away from the preoccupied "Indo-Anglian" and the writer's awareness of a lost or borrowed tongue. They write with a fluidity that seems the answer to Ramanujan's prayer: "... teach us to solve/and not to drown".

For Ramanujan it is the metaphor of the family—bearing ancient traditions, and equating love, change, regeneration, and the past and present and the loss of his own history. Unlike Lowell of *Life Studies* who was losing himself amidst his ancestral Romanism knows that he is lost away from his family—the poet in "Self-Portrait" after signs a corner by his father. Ramanujan's wide poetic references—Lord Murugan, Dravidian gods—fortify to the dry-eyed, metaphorical Marginalia. For the modern and the modern myth of alienation or rewritten to form a new myth.

Arun Kolatkar, who wrote *Commonwealth Poetry First* for his poem *Jejuri*, is into the "sacred" as a ideological system often an intertextual, secular edge. His thirty-one poems mark the same local doubt or symbol, a temple town of Jejuri, where Wint is god. And what is god? The dividing line is very thin at Jejuri and every other town is god or he could be.

But the colloquial tone is so much comforting that the expression of the poet-Margin seems too much clearly. Gods who can barely support as you crawl a mile for them. As Jejuri, Indo-Anglian has finally exorcised itself, to commune solely with its unrepresentative urban, and has finally accepted strange gods which would make people. There is of course danger that Jejuri might be too narrow. But it has the potential for change and change for the new, even when its precursor is a tradition.

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Of the three main parties, only one—Jinnah's Muslim League—knew exactly what was wanted and was prepared to pay the price. As early as May 25 1946, Jinnah told Woodrow Wyatt that "What was required was a surgical operation": "the dissection of the subcontinent. He was to repeat this phrase to Mountbatten when he took over, and he got what he wanted; though he may not have been prepared for all the blood that flowed. The British wished to preserve the unity of India when they departed; they recognized

real place in the country. Strong words, but in reality quite unimpeached by any plan for strong deeds. Those younger Congress leaders who were ready to fight like Jayaprakash Narayan were totally excluded from the inner circle of decision-making. The two Congress leaders were essentially compromisers: including Nehru, as his whole political record amply showed. Yet, at this critical moment, they over-called the hand and negotiation ended in headland. The Viceroy and the Labour leaders, warned Gandhi, Narayan and the others.

trusted and often despised; though there were exceptions—his dislike of Nehru (it was not mutual), I recognized Aze as a gentleman and he respected I without illwill. Sardar Patel.

Concerning the three Labour ministers: we learn very little more about Cripps in these pages. Brilliant, subtle, Cripps could inspire trust. Fethallah-Levran emerged as a more natural character than perhaps many have assumed. He was certainly not a Wake Knight of Alice. Weyell saw. Probably the picture

Khushwant Singh's own volume *History of the Sikhs*, first published in 1964 and 1967, has been revised as a paperback by the Oxford University Press. Volume 1 (466 pp., £4.50), covering the period 1469-1839, deals with the rise and consolidation of Sikh power. Volume 2 (411 pp., £4.50), which ended the account in 1964, now takes it up to 1974. It traces the collapse of the Sikh kingdom after the death of Maharaja Ranjit Singh in 1839 and the struggle of the Sikhs to preserve their state in the aftermath of independence.

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